



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

songs. Twenty-two songs are arranged for solo singing, while the rest are composed for mixed quartette. If any unfavorable criticism is to be passed on the book, it is in connection with the 'key' in which some of the songs are pitched. Whether composed for one voice or four, it is to be borne in mind that the mass of singers will carry the melody in unison. Accordingly songs for use in general congregational singing should be so pitched as never to carry the melody to high G, not even to a sustained F. A few, but only a few, of the pieces in this collection will be less available for not having observed this limitation, unless the school using it has some strong high voices.

The book will be a decided boon to German teachers and students all over this country and will surely contribute materially to spread the knowledge of the beautiful German songs and thus vitalize and inspire the work of instruction. It is offered at a moderate price, though well printed and worthily bound. Those who avail themselves of the excellent collection will have the additional satisfaction of knowing that they are contributing to the cause of Germanistic education in Wisconsin through the Germanistische Gesellschaft of the State University, to which the royalties for the book are dedicated.

W. H. CARRUTH.

*University of Kansas.*

---

*Deutsches Liederbuch für amerikanische Studenten.*

Texte und Melodien nebst erklärenden und biographischen Anmerkungen. Herausgegeben im Auftrage der Germanistischen Gesellschaft der Staats-Universität von Wisconsin. Boston: D. C. Heath and Co., 1906. 8vo., vi and 157 pp.

Whenever I spend an evening in one of the attractive fraternity houses here, and see the fine piano piled high with pieces of sheet music the gaudy colors of which fairly pain the sensitive eye; when I hear the boys sing for hours at a time such inspiring sentiments as: "If the man in the moon were a coon, coon, coon;" "On yo' way, babe, on yo' way, chase yo'self down by the bay;"

"And their eyes went goo, goo, goo," and others quite as uplifting and inspiring as these, set to music fully as inane as the words, my mind goes back to student days in Leipsic and to the student and folk songs which we sang. What a variety of themes they touched, from the pathos of the rustic lovers' farewell to the roaring, triumphant song in praise of the victorious Fatherland; from the stately choral with its religious sentiment to the most rollicking, boisterous drinking song. Some were extremely nonsensical, far more so than our American favorites, but it was a witty nonsense, a "*genialer Blödsinn*" and the mind was not lulled into dull inanity thereby.

A "rag-time coon song" might be a pleasing bit of variation in an evening devoted to music. Our students, however, seem to have nothing else; they waste their time with these shallow productions, all of which are alike, and not one in one hundred of which possesses any originality, any real sentiment, any virility, or the slightest grain of "*genialer Blödsinn*." It seems almost as if our youth had no "*echte Jugendpoesie*," no appreciation of "*echter gefühlvoller Jugendgesang*." This, however, I do not believe to be true. If our students could hear good songs and hear them often enough, they would learn to appreciate them, and would avoid the present worthless stuff which steals away so much of their time. Even if there is no great inherent impulse towards virile and genuinely pathetic sentiments, set to worthy melodies, a feeling can and must be developed from without. If our students can hear and sing good foreign songs and learn to appreciate them, one of the most important steps in the achievement of a real culture will have been taken. The actual production of original, genuinely American songs of sterling worth will follow then in due time as a matter of course.

No other foreign nation has so many splendid songs especially adapted to our college youth as Germany, and those who aid in making our students familiar with these German songs, with this vitally important element of true culture, are deserving of the heartiest thanks. An important contribution in this field is the *Deutsches Liederbuch*, compiled by the "Germanistische Gesellschaft" of the University of Wisconsin, and published by D. C. Heath and Co.

It was not an easy task which the committee imposed upon itself in undertaking to select from the hundreds of German songs those most characteristic of the different phases of German life and at the same time most worthy of assimilation into our own; but it has nevertheless succeeded in producing a book admirably adapted to the needs of American students. The selection of songs is most excellent. Those who have partaken of German student life will doubtless miss one or two old favorites, but of the eight hundred odd *Kommerslieder* in Schauenburg, only a limited number could be considered in a collection of a hundred songs which contains, as it properly should, not only student and folk songs, but also other well known songs of a different character, such as Luther's "Ein' feste Burg" or the Christmas songs: "O du Selige" and "Stille Nacht." In order to give at least an insight into all phases of German music, the committee has also introduced a number of selections intended for solo performance. Here there is a greater opportunity for difference in taste, and the choice has been perhaps less felicitous than in the student and folk songs. One may doubt, for example, whether so much space should have been given to the somewhat hackneyed "Das ist im Leben hässlich eingerichtet." In general, however, the committee has been extremely successful in carrying out its purpose to provide a book which should be at the same time a *Kommersbuch* and *Volksliederbuch*, and which should portray all the varying emotions of the German people as expressed in song.

It is to be regretted that the committee has changed the key of the melodies in so many cases and has pitched so many of the most popular ones so high. A group of young people, such as constitutes the membership of the German clubs, where this book will be most frequently used, has difficulty in reaching F, not to mention F sharp, and when it is confronted with G, the result is usually disastrous. This is especially true in clubs composed entirely of men. Nor can one expect to find often among the students a pianist who is skillful enough to transpose the music to the proper key. Of the songs intended for general participation, thirteen contain this high G. Here are included such favorites as "Die Lorelei," "Es ist bestimmt

in Gottes Rat," "Wir hatten gebauet," "Das zerbrochene Ringlein," "Der Mai ist gekommen" and "Ergo bibamus." In each of these cases, Erk's *Lieder-Schatz* (Edition Peters) and Friedländer's *100 Kommerslieder* (Edition Peters) give a decidedly lower setting to the same melodies. It is to be hoped that in a new edition this serious defect may be remedied by setting the melodies in a lower key. In some cases the change of key and the new harmonization has given quite a different character to the song, cf. the setting of "Der König in Thule" (p. 51). Besides being set higher, "Der Wirtin Töchterlein" is given with Silcher's melody for the even stanzas and with a slight change in the original melody. This is also unfortunate, for such extremely well known songs should be set as they are usually sung in Germany; the representative and not the unusual form is the one which should be given.

A compact register of poets and composers adds value to the book by giving short chronological and biographical details. Moreover, the most important songs are provided with short explanatory notes, describing their origin and the customs attending their use.

In external appearance also, the book is very pleasing. While not too clumsy to be easily employed as a text for class-room use, it is still of sufficient size to permit the use of large clear type in words and music so that it will be fully as satisfactory at the piano as standard sheet-music.

Besides its worth as a song book for social gatherings and the home, the *Liederbuch* is, as the compilers state in the preface, admirably adapted for class-room work as an introduction to German lyric poetry.

On the whole the committee is to be congratulated, upon the successful outcome of its labor of love, and it is to be hoped that the book will find its way into all our schools and colleges, and that its use will create a feeling among the youth of our land for that which is good in music and verse, and for the best types of popular song.

PAUL R. POPE.

Cornell University.